

THE MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 52.]

SATURDAY, DECEMBER 26, 1857.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.

Piccolomini, Spezia, Giuglini, Belletti, Rossi, Violett, and Aldighieri.—Three Extra Nights; Tuesday, December 29, Thursday, December 31, and Saturday, January 2. The following favourite operas will be given:—

Tuesday, Dec. 29.
IL TROVATORE.

Thursday, Dec. 31.
LA TRAVIATA.

Saturday, Jan. 2.
LUCIA DI LAMMERMOOR.

Prices:—Pit stalls, 12s. 6d.; boxes (to hold four persons), pit, and one-pair, £2 2s.; grand tier, £3 3s.; two-pair, £1 5s.; three-pair, 13s.; gallery boxes, 10s.; gallery stalls, 3s. 6d.; pit, 3s. 6d.; gallery, 2s. The box-office will be open on Wednesday, Dec. 23. Boxes and stalls may in the meantime be secured by application to Mr. Fish, Stage-door, Her Majesty's Theatre.

London Sacred Harmonic Society, EXETER HALL.

On Monday next, December 28th, 1857, Handel's MESSIAH. Principal vocalists, Miss J. Wells, Miss S. Gilbert, Miss Vernon, Miss M. Wells, Mr. T. Dyson, and Mr. Lawler; trumpet obligato, Mr. Ward. The band and chorus will consist of nearly 100 performers. Conductor, Mr. Surman, Founder of the Exeter Hall Oratorios.

Tickets, area, 2s.; gallery, 3s.; area reserve, 5s. May be had at the Office, No. 9, Exeter Hall, where may be obtained correct copies of the "Messiah" Octavo Handbooks, 2s., 3s. 6d., 5s., 6s. 6d. Folio Copies, 10s., 12s., 15s., and 21s. A Set of Orchestral Parts from £3 3s. to £5 5s. Sacred Songs and Choruses from the Oratorios, Cathedral Services, and Anthems. Four copies for the price of Three. The original allowance to the trade and profession. All orders should specify Surman's Exeter Hall Editions, universally admitted to be the best.

MR. and MRS. PAGET (R.A.M.),
BASS and CONTRALTO,
17, WINCHESTER-PLACE, PENTONVILLE, N.

Miss JULIA BLEADEN has Removed
to 34, ALFRED-PLACE, BEDFORD-SQUARE.

ENGLISH BALLADS.—Mr. C. BLAND
begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 34, Newmarket-street, Oxford-street.

A Gentleman, with a light Bass Voice,
is desirous of an occasional evening ENGAGEMENT
to assist in one-part-songs, &c. Address, S.J., care
of Mr. Fletcher, 2, High-street, Camberwell.

Musical Publications.

The Organ.—Beethoven's Hallelujah
(Mount of Olives), being No. 4 of the CLASSICAL
ORGANIST, a Selection of celebrated Compositions
from the Works of the Great Masters; arranged
from the Orchestral Scores for the Organ, with
Pedal Obligato, by J. T. Stone. Price 3s., or 4s.
numbers in one volume, bound in cloth, 15s. This
work is engraved on large plates, oblong folio size,
and printed on thick paper, which has been made
expressly for the purpose. The publishers have
spared no expense in rendering the present work
for the organ truly worthy of that noble instrument.
D'ALMAINE and Co., 20, Soho-square.

NEWEST MUSIC.

THE FALL OF DELHI. New March
for the Pianoforte. By STEPHEN GLOVER, com-
poser of "The Retreat March," "The Royal Prus-
sian March," "The Young Recruit's March," &c.
Beautifully illustrated, 2s. 6d.

W. T. WRIGHTON'S Latest Ballads.—
My mother's gentle word; on the banks of a beau-
tiful river; Her bright smile haunts me still; A
Mother's last farewell; and The Postman's knock,
2s. 6d. each: The Lover's letter, 2s.; You needna
come courting o' me, 2s.

THE HANDEL FESTIVAL.—1s. 4d.—
The Festival Edition of MESSIAH (from Mozart's
Score, complete) arranged by John Bishop, of Chel-
tenham, folio 4to. 1s. 4d.—Also, the Handbook
Editions, Imperial 8vo., of MESSIAH, JUDAS
MACCABEUS, and ISRAEL IN EGYPT, each
(complete, with Book of Words), 2s. Ask for
ROBERT COCKS and CO.'S ORIGINAL TWO
SHILLING HANDBOOKS.

N.B.—Specimen pages of sixteen works gratis and
postage free.

London:

ROBT. COCKS & Co., New Burlington-street, W.,
and all musicellers and booksellers.

TO ORGANISTS.

"PARTANT POUR LA SYRIE,"

With Introduction and Variations for the Organ
(dedicated to E. T. CHIPP, Esq.), by W. HAYNES,
Organist of the Abbey Church, Malvern. Price 4s.
J. A. NOVELLO, 69, Dean-street, Soho.

Third Edition of "MONA,"
PENSÉE FUGITIVE.

By BENNETT GILBERT. Price 2s.
Chappell, Bond-street.

Miscellaneous.

HOLLOWAY'S Ointment and Pills,
a certain Cure for Abscesses, Wounds, Piles, Fis-
tulas, and Sores.—The very satisfactory results
arising from the use of this invaluable Ointment in
cases where patients have been suffering from the
above complaints have induced several of the medi-
cal profession to introduce it into the Hospitals and
their private practice; and, in many instances,
where the sufferer was considered incurable, Hollow-
ay's Ointment, in conjunction with his Pills,
speedily produce the most astonishing results, soon
restoring the patient to the enjoyment of health
and strength.

Sold by all medicine venders throughout the
world; at Professor Holloway's Establishments,
244, Strand, London, and 50, Maiden-lane, New
York; by A. Stampa, Constantinople; A. Guidicy,
Smyrna; and E. Muir, Malta.

MAGIC LANTERNS, of superior make,
complete, with a dozen well-painted slides, sent
carriage free to any part of the United Kingdom at
the following prices: No. 1, 7s. 6d., No. 2, 15s.;
No. 3, 30s.; No. 4, 42s.; No. 5, 50s.—At KEYZOR
and BENDON'S (successors to Harris and Son),
opticians, 50, High Holborn, Phantasmagoria and
dissolving view lanterns in great variety. List free.

MAGIC OPTICAL ILLUSIONS.

Liberal arrangements are offered parties bringing
out this extraordinarily novel dramatic entertain-
ment, combining living with spectral performers,
life size, in Dickens's "Haunted Man," &c. Apply
to Mr. Dircks, C.E., patent agency office, 32, Moor-
gate-street, City.

CHRISTMAS PRESENTS.

The exuberance of the feelings, amid scenes of
gaiety, induces the fair and youthful to shine to ad-
vantage under the gaze of many friends, and there-
fore to devote special attention to the duties of the
toilet. It is at this festive season that the most
appropriate offerings are those which tend to the
promotion of health and personal attraction: none
can be more acceptable than

ROWLANDS' MACASSAR OIL,

for imparting a transcendent lustre to the hair, and
sustaining it in decorative charm.

ROWLANDS' KALYDOE

imparts a radiant bloom to the cheek, and a delicacy
and softness to the hands, arms, and neck; and

ROWLANDS' ODONTO, or Pearl Dentifrice,
bestows on the teeth a pearl-like whiteness, and
renders the breath sweet and pure.

The patronage of royalty throughout Europe,
their general use by rank and fashion, and the uni-
versally known efficacy of these articles give them a
celebrity unparalleled.

Sold by A. ROWLAND & SONS, 20, Hatton-
garden, London, and by Chemists and Perfumers.
Beware of spurious imitations.

To Professors of Music.

There are no persons on whom an accident would
so certainly entail pecuniary loss as on the members
of the Musical Profession.

In the General Accident and Compensation De-
partment of the BRITISH NATION, assurers are
enabled to secure themselves against pecuniary loss
from accident, and a fixed sum to their representa-
tives in the event of almost any casual fatality.

The Assurance of a Fixed Sum on Death by Ac-
cident of any description, including Railway Ac-
cidents.—4s. 6d. Annual Premium assures £100 at
Death; an Annual Premium of 21s. assures £1000.

The Assurance of a Fixed Sum on Death by Ac-
cident of any description, including Railway Ac-
cidents, and Compensation in serious Non-Fatal
Accidents.—8s. Annual Premium assures £100 at
Death, or £1 1s. Weekly Allowance. £2 5s. Annual
Premium assures £1000 at Death, or £5 5s. Weekly
Allowance.

All other descriptions of Life Assurance are ef-
fected at advantageous rates. The Life Assurance
Policies of the BRITISH NATION are indisputable,
and need never be forfeited.

* * Prospectuses and Forms of Proposal sent free
on application, and may be obtained at the Chief
Offices, 291, Regent-street, London, or of any of the
Agents.

Active Agents are required where the Association
is not yet represented.

Applications for Agencies must be attended with
references.

HENRY LAKE, Manager & Secretary.

British Nation
Assurance Association,
CHIEF OFFICES, 291, REGENT-STREET,
LONDON.



NOTICES, &c.

To Subscribers.—Receipts are always forwarded on Saturday. Immediate notice should be given in case of non-arrival, as the remittance may not have come to hand.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city newsvendors, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

THE MUSICAL GAZETTE

SATURDAY, DECEMBER 26, 1857.

The Lyceum Theatre closed its national operaseason last Saturday evening, on which occasion the following address has been published.

LADIES AND GENTLEMEN,—In taking leave of you on this, the last night of our operatic season, we cannot allow the opportunity to pass without thanking you most warmly and most sincerely for the very great and liberal patronage you have bestowed upon our attempt to re-establish an English Opera in the English metropolis.

We have both of us been all our lives firm believers in the vitality of English Opera. During the long years it has been slumbering amongst us, whoever may have deemed it dead, we never once lost faith in it, nor ever for a moment gave up the cheering hope that English Opera would awake once more, possibly all the stronger for its long repose.

Firm in this belief, we entered into partnership, endeavoured, to the best of our abilities, to organise the most efficient company we could obtain to aid us in the work, and have ever devoted all our energies to the realisation of the hope we had each long entertained, of once more establishing in our native land an Opera in our native tongue.

Encouraged by your kind support, may we not look upon that hope as accomplished?

Far be it from either of us to join the senseless cry of want of patronage to native talent. Far, indeed, is it from our thoughts to begrudge one single cheer of the applause bestowed by a discriminating British public upon the admirable artists, collected at such cost, and with such pains, from every nation upon earth, to sing at our Italian theatres. There is abundant room for all of us, and your kind patronage, for which we are now thanking you, proves that the English people will support their countrymen and countrywomen in any well-meant endeavour to set on foot an Opera in a language all can understand, and at prices all can pay.

Of the past season little need be said. In commencing our undertaking, it was our determination to present each opera with all the completeness of detail in every respect which it was possible to attain. This determination we have, to the very best of our ability, honestly carried out; and for the ready and willing assistance rendered us in this undertaking, we here publicly tender our heartiest thanks to every individual member of the company, from the highest to the lowest.

To the gentlemen of the press, our most especial thanks are due; the flattering terms in which they have one and all spoken of our enterprise, and the invaluable aid they have afforded it, by directing public notice to the operas produced, will ever be remembered by us with heartfelt gratitude; and the praise they have been kind enough to bestow upon us for the past will stimulate us to renewed exertions to deserve it for the future.

And now, one word about the future. Our tenancy of the Lyceum Theatre expires this evening, consequently, though we would gladly prolong a season, rendered by your kindness so propitious, we are compelled to leave you for awhile. But we hope not for long. We trust that we may soon return to London, and establish an English Opera upon a more permanent footing. Your generous support emboldens us to hope that the Pyne and Harrison English Opera Company has made a "name;" all it requires now is a "local habitation." Negotiations are pending, by which we trust that "local habitation" will be secured for us; so that, though we are now reluctantly compelled to say farewell, we are encouraged by the feeling that we may add, "an revoir."

It has ever been a maxim in our management to refrain from making romances, the fulfilment of which a thousand unforeseen circumstances might render impossible. But firmly believing, by the kind interest you have shown in our undertaking, that you, too, share with us the hope of seeing English Opera permanently established among us, we think it only right to impart to you our intentions for the future.

In the first place, we are most desirous of producing original operas, written in the English language, for English singers; and would most respectfully invite the aid of native composers, whose works we shall ever be proud to receive, and, if acceptable, to place before the public in the best manner that our abilities will permit.

We have now by us an original Opera, written expressly for us, which has never yet been represented in England, but which it was our full intention to have played this season, had not the unprecedented success of Balfe's *Rose of Castille* prevented it. This opera, the work of an American, Mr. George Bristow, has met with the most enthusiastic reception everywhere in the United States; and next season we hope the verdict of a London audience may confirm that of the young, vigorous, and generous nation amidst which the opera in question first saw the light.

While speaking of the future movements of our company, we may, perhaps, be allowed to mention, with mingled feelings of pride and of gratitude for the high honour conferred upon us, that we have been commanded to represent *The Rose of Castille* at Her Majesty's Theatre, on the occasion of the celebration of the forthcoming auspicious event, the marriage of the eldest daughter of our most gracious Queen.

And now, ladies and gentlemen, apologising for trespassing so long upon your attention, allow us once more to return you our most sincere and heartfelt thanks; and in our own name, and that of the entire company, to bid you respectfully and gratefully farewell.

LOUISA PYNE,
W. HARRISON.

Lyceum Theatre, December 19th, 1857.

The best thing in this document is the announcement that the season has terminated in the very mid-career of a success beyond expectation, and that the management have been compelled to close their doors while yet nightly crowds awaited them; and, as it is pretty generally understood, that had the enterprise failed, nothing further of the kind would have been attempted for some years, the lessees have obtained the honour of having, at least for the present, saved the cause of English opera.

But in congratulating the public, and thanking the adventurers on this result, let us not overrate what has been done. This undertaking is an appeal to national pride, and a challenge to European opinion, and has higher and far more important objects than mere pecuniary success, which is the means rather than the object of such an enterprise. Now, we have already expressed our conviction that little benefit to the profession, or permanent honour to the country can result from these attempts, unless they are made by a public company, or at least based on a public subscription of some sort (like the Sacred Harmonic Society, for example), and the direction placed in the hands of those whose tenure of office will place them beyond the reach of personal bias or private interests.* Indeed, it may be doubted whether any enterprises of great public interest, involving the national character, should be long suffered to remain (like mere mercantile speculations) in the hands of private individuals, or close committees of direction; and, in fact, the seeds of decay are visible, even in the very first flush of the triumphant and well-merited success of the new Institute.

In a former notice we suggested that the absence of Sims Reeves and Madame Clara Novello, from the new establishment, arose from financial causes; but there has probably been another reason for it. While the jealousy of artists towards each other remains what it is, they should not be trusted with irresponsible power in the conduct of an enterprise in which the national honour is so deeply involved. The lessees of the Lyceum must have far less than the ordinary share of professional jealousy, had they, in their own establishment, courted the rivalry which they had the power to exclude. They have, unquestionably, succeeded in re-awakening public opinion on the subject of a national opera. It is hardly to be expected that they will use the prestige and power that success has given them, in offering to place the

* For our opinions at large on this subject, see *Musical Gazette* of the 15th and 22nd of August.

new establishment in the hands of the public in the manner we have alluded to; but, until some such thing be done, we have little hope of seeing a national opera established on a basis which will permanently secure its legitimate objects. Institutes of this kind must be national in their management as well as their name, or they will soon cease to be so in any thing but their name.

We this week publish a letter from Mr. Wood (on behalf of Mrs. Wood) relative to a criticism of the lady's pupils at a concert given, we believe, for their exhibition at Leeds. The report of the concert was written by a gentleman of that town who has furnished us with notices of musical doings in Leeds, and South Yorkshire generally, for two years, and with whose experience and opinions we are on the whole very well satisfied. The letter of Mrs. Wood which we last week suppressed was of much too violent a nature for us to publish, even supposing that her conjectures as to the author of the criticism had been correct; and, feeling confident that the lady had made a great mistake, we could scarcely do otherwise than decline the insertion of a communication which contained expressions of remarkable strength. The heading of this week's letter—"For Mr. Henry Smart"—is quite a puzzle. We regret that so talented a musician is not even a contributor to this journal. The only time that we have had the pleasure of inserting anything from his pen was when he considered it necessary to reply to Mr. Willis's letter on the subject of the Leeds Town-hall Organ. Perhaps Mr. Smart or Mr. Wood, in a letter of reasonable longitude, may be able to enlighten us next week on the subject.

Metropolitan.

SACRED HARMONIC SOCIETY.

The Messiah was repeated on Wednesday last, the soloists being, as before, Madame Rudersdorf, Mr. and Mrs. Lockey, and Mr. Weiss. The execution of the choruses was beyond praise, and the performance of the accompaniments were admirable. The *notabilia* of the evening were Mr. Weiss's singing of "The people that walked," and "Why do the nations," both of which were loudly applauded, the latter being re-demanded, though the appeal was very properly disregarded. Mrs. Lockey's singing of "He was despised," was perfect in every sense of the word.

[We have to notice the unpleasant extent to which variations from the text are tolerated by our audiences. Scarcely an air or recitative was sung on Wednesday as it was written, the plain sublimity of Handel's cadences being tortured into an exhibition of—nothing at all. This fault was particularly noticeable in the *soli* soprano and tenor vocalists.]

We regret that Mr. Costa has returned to his *pianissimo* e *fortissimo* rendering of "For unto us a child is born." We hoped that he had dropped it for ever at the Handel Festival.

MR. HENRY LESLIE'S CHOIR.

St. Martin's Hall was chosen for the second exhibition this season of Mr. Leslie's choice vocal band, the appeal to the less aristocratic portion of the public being responded to in a manner that must have been as gratifying to the executants and their indefatigable conductor, as it must be to all who are interested in the advancement of choral music.

As the next concert is to be given at St. Martin's Hall, in seems probable that Mr. Leslie aims at thoroughly popularising the "Choir," and that he considers their performances worthy of a larger audience than can be accommodated at Hanover-square: Mr. Leslie is quite right. The removal to a larger and less expensive room enables him to admit the "people" on much the same terms as Mr. Hullah, and, by all that's musical, the "people" jumped at their chance on Tuesday evening, for St. Martin's Hall—stalls, area, and gallery—was thoroughly crowded.

It is a little remarkable, that though the stalls were little more than half the price charged for the same concerts at Hanover-square, they were no less aristocratically filled.

We give the programme at length:—

PART I.

Madrigal, "Down in a flow'ry vale"	C. Festa.
Madrigal, "Lady see on every side"	Luca Marenzio.
Part-Song, "Harvest Song,"	W. C. Macfarren.
Part-Song, "O, who will o'er the downs so free"	Pearsall.
Prelude and Fugue in A minor	J. S. Bach.
Pianoforte, Miss Arabella Goddard.	
Trio for Female Voices, "Forest Home"	Benedict.
Miss Lucia Fosbroke, Miss Hemming, and Miss Leffler,	
Part-Song for Male Voices, "Evening"	Henry Leslie.
Song to May Morning, for four voices }	

PART II.

Glee, "By Celia's arbour" (by desire)	Horaley.
Messrs. Joseph Heming, Pack, Arthur T. Bushby, and Stroud.	
Madrigal, "Flora gave me"	Wilbye.
Part-Song, "The Shepherd's Farewell"	Henry Smart.
Rule Britannia (arranged by Henry Leslie)	Dr. Arne.
Air Anglais, "Home, sweet home"	Thalberg.
Pianoforte, Miss Arabella Goddard.	
Part-Song, "The world is all a fleeting show" ..	S. W. Waley.
Part-Song for Male Voices, "Eastern Drinking Song"	Mendelssohn.
God Save the Queen (Arranged by Henry Leslie.)	

The popular madrigal of Festa was encored. We regret to add that it was repeated, since it encouraged an audience, unaccustomed to such perfect part-singing, to persist in this ridiculous system of redemanding everything that is tuneful or striking. If Mr. Leslie takes encores so readily, or if he does not firmly resist the call for repetition, these concerts will become a sort of nuisance instead of the most delightful entertainments in London. We must allow that the audience showed some discrimination on Tuesday evening, but we really must complain of the custom, which is altogether ridiculous and unjustifiable. The repetitions in the above programme were, the madrigal of Marenzio, (a charming work and just the thing to display a choir that can sing *sotto voce*) Pearsall's part-song, Mr. Leslie's for male voices, "By Celia's arbour," Mr. Henry Smart's recent composition, "Rule Britannia," and Miss Goddard's Thalberg fantasia. So far as the singing was concerned, we doubt if any one piece in the programme deserved the compliment better than another, but as regards the compositions, unquestionably the most meritorious were "Lady, see on every side," and the part-songs of Mr. Leslie and Mr. Smart. These last two are gems of their kind. "The Shepherd's farewell," written for the choir and performed for the first time at their last concert, is exceedingly beautiful and improves on acquaintance. Mr. Leslie's part-song has the disadvantage of only one verse, but it is ingeniously prolonged without any tiresome repetition of the words. The same composer's "Song to May morning," the words of which,—"Now the bright morning star,"—have been rendered familiar to all glee-singers by the settings of Cooke, Greville, and others, is a much more pretensions affair, and is very effective for a full choir. The commencement of the glee is rendered very stiff and formal by retarding the introduction of the words "comes dancing." The repetition of the first line and the pause on "day's harbinger" seem to us awkward and unnecessary. The subsequent working of the glee is excellent, and the climax is very bold and striking. It was received with enthusiasm.

"By Celia's arbour" was commenced with some nervousness and inequality, but at the repetition of the first strain the voices blended beautifully. The audience were evidently astonished to find that the individual members of the choir were capable of discoursing music so excellently. The exhibition of the three young ladies was not so satisfactory; Benedict's trio—not the prettiest of the set—being sung out of tune and without point, if we except Miss Leffler, whose part was very well done. Such a trio should have been rehearsed at least twenty times, and then listened to by some one with good ear and judgment before it was attempted in public.

Miss Arabella Goddard's execution of Bach's prelude and fugue from Grienpenkerl's collection of the great composer's pianoforte works, was something marvellous. Only those acquainted with Bach's music could appreciate the difficulty of this extract, a

presto, and of the most complicated nature. It was erroneous judgment to bring forward such a composition before a mixed audience, since of all composers whose fame may be considered undying, Bach is the least comprehended. His music is the very essence of elaborate skill, and must be thoroughly studied before it can be enjoyed. In the second part of the programme our talented young pianist erred on the other side, for Thalberg's "Home sweet home" was of much too commonplace a nature. In a ballad concert it would have been all very well, but the audience of Tuesday night, who had come to hear music of a higher class than is generally provided at such entertainments, were entitled to something better. We need scarcely say that the fantasia was most brilliantly played. Of course it met with plenty of favour, indeed it was tumultuously encored, when the gifted executant returned, amidst a renewed shower of plaudits, and gave "A te o cara," arranged by Fumagalli, a Parisian pianist (lately deceased) of the extravagant school. We fully appreciate Miss Goddard's dashing performance of these light *morceaux*, but we wish she would leave them to the horde of pianists who are able to dash and scamper all over the instrument, and confine herself to the representation of pieces that are beyond the comprehension or the digital powers of many of her contemporaries. If art were duly appreciated, such pianists as Miss Arabella Goddard ought to be locked up and preserved for classical audiences.

The concert wound up with "God save the Queen," not well arranged by Mr. Leslie, and taken so quickly that the majestic character of our National Anthem was lost, and it created quite a feeling of disappointment after so successful a concert.

On the 21st of January, Handel's *Funeral Anthem* will be repeated.

MR. HULLAH'S CONCERTS.

The Messiah was repeated on Monday evening to a crowded audience. Miss Kemble appeared to be suffering from still greater nervousness than on the occasion of her *début*, but she produced a highly favourable impression. We hope ere long to hear her in other works.

M. JULLIEN'S CONCERTS.

A Weber night was given yesterday week. The selection from this writer's works was of a rather threadbare character. There were the overtures to *Oberon* and *Der Freischütz*, two songs from the former opera, the Concert-stücke for the pianoforte, and the *Invitation à la valse*, arranged for orchestra by Berlioz. If an "arrangement" was allowed to find its way into the programme, why was not a novelty introduced in the shape of one of the polaccas which Liszt has done for pianoforte and orchestra? This would have been far more interesting.

Everything was capitally done. The songs were by Mdle. Treffz, and the Concert-stücke was finely played by Miss Arabella Goddard, who has added in no small degree to her reputation by her performances at the recent semi-classical concerts of M. Jullien.

The second *bal masqué* took place on Monday.

REUNION DES ARTS.

This society gave their concluding concert for the present season at 76, Harley-street, on Wednesday evening the 16th inst. The vocalists were Mesdames Weiss and Paget, M. Schmelzer, Mr. Wallworth, Mr. T. A. Wallworth, and Mr. Paget. Instrumentalists—Miss Annie Elliot, Herren Goffrie, Lehmeier, Kettenus, and M. Vieuxtemps. Conductor—Herr Wilhelm Ganz. Mr. and Mrs. Paget made their first appearance at these concerts on this occasion.

CRYSTAL PALACE.

The last two concerts have introduced Madame Poma and Signora Finoli. The former sang "Ah quel Giorno," from *Semiramide*, and an air from *The Rose of Castile*, with good effect. Signora Finoli gave "Una voce," and was encored, and sang with Mr. C. Braham (who appeared at both concerts) in "Si la stanchezza." Of the symphonies, Haydn's, in D, was more effective than Beethoven's magnificent *Eroica*, the latter requiring a larger band than is to be heard in the Crystal Palace in

the winter. For these concerts there should be an increase of "strings." Whatever is worth doing at all is worth doing well.

THE CHRISTMAS FESTIVITIES.—The decorations which are now preparing for the Christmas fêtes will be of a style perfectly unique, and altogether unrivalled by anything at present to be found in the Crystal Palace. We hardly know under what head or style of art to classify them. The gigantic face of Joe Grimaldi will be painted on the great screen which divides the tropical from the other departments of the building; it will be sixty feet from chin to forehead, and he will be crowned with a monster wreath of holly. At the extreme opposite end of the nave, above the screen of the Kings and Queens, will be a monster playing card—"the Queen of Hearts"—somewhere about sixty feet in length. The Queen of Hearts will, of course, be Her most gracious Majesty, and she, like her *vis-a-vis*, Grimaldi, will also be crowned with laurel, holly, and evergreens. In the transept, and immediately in front of the Handel orchestra, will be a monster Christmas tree, fifty feet in height, bearing a glittering crop of bonbons, ribbons, and countless objects of juvenile attractions. In the centre of the transept will be suspended the largest bough of holly that has ever been seen in this country. Mistletoe had been suggested, but it was thought that the figures of the grand dance of 2,000 couples, which is to form a part of the amusements of the day, would be interfered with by the well-known magnetic influence which the sacred bough possesses of bringing bodies together. At various parts of the transept will be placed rifle targets, at which juveniles may fire without charge or fee. The successful competitor in these will receive as the reward of his skill a ticket, on presenting which he will receive a bonbon from the attendants at the Christmas tree. The festivities will commence on each day at 12 o'clock, and will close at 4. First there will be a grand ballet in the orchestra erected for the opera concerts, but which will be converted into a stage. Fairies will be perched on orange trees, peep behind pomegranates, and dance and skip under the direction of Mr. Frampton, as they illustrate the fable of "The Babes in the Wood," "Beauty and the Beast," "Cinderella and the Glass Slipper," "The Yellow Dwarf," and other well-remembered stories. In "Beauty and the Beast," and in other parts where his presence may be required, there will be a very learned bear that has "a peculiar mode of picking his teeth," and is a very graceful and lively student of the Terpsichorean art. At the sound of the gong the ballet will cease, and some other amusements will be proceeded with. There is the Leviathan plum-pudding, of dimensions large enough for the dinner of the Giant Queen of Hearts and Grimaldi. We are afraid to say how many hundred-weight this wondrous pudding will weigh. No coppers or pans or ovens which the Messrs. Staples have got are large enough to hold it, and report says that the Leviathan steam-ship is to be lightened of one of its boilers for this wonderful Christmas pudding; that some of the hydraulic rams, the City mooring chains, and Trotman's anchors (warranted not to yield) are to be employed for launching the pudding into the water. This will not be a mere property pudding, to be viewed at a distance, and sighed for in vain. The ghost of Christmas Present will stand by the side of the huge pudding, and every juvenile applicant, without fee or reward, favour or affection, will be entitled to a slice. While the slices are being distributed, the familiar "root-tot-too" of Punch will be heard, and the gong will summon the young friends to the front of the stage on which the ballet was performed. The "Royal Punch and Judy"—the identical couple who had the honour of performing before her Majesty, with the very same dog Toby, hangman and all—will then go through their popular dramatic entertainment. Then will follow the performances of the Great Wizard, Professor Logrenia, who will startle and astonish by his "Zoological wonders, flights of fancy, and magical bouquets of beauty." Away then, to the swings and roundabouts which are placed at the *façades* of the Egyptian, Greek, Roman, Gothic, Renaissance and Italian courts. All are free. Then comes the grand national dance, "Sir Roger de Coverley," and the mistletoe festival, with 2,000 couples. Will all the children, young and old, know the figures of the dance? All this is provided for, as every person on entering the building will receive a small card, with the figures printed upon it, and so soon as Mr. Frampton, the M.C. of the festivities, blandly calls out, "Take your partners, gentlemen," all will fall into their places, and to the spirit-stirring music of the band, provided by the genius of Mr. Manns, the old English dance will be kept up till youth is fatigued, and age is weary of looking on. The "National An-

them," performed by the band, at four o'clock, will bid the company depart. The first day's festivities will commence on Monday, the 27th, and the admission will be the usual charge of one shilling.—Observer.

The following is the return of admissions to the Crystal Palace for six days, from December 18 to 24:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Dec. 18	(1s.)	507	262	769
Saturday	" 19	(2s. 6d.)	384	1,357	1,741
Monday	" 21	(1s.)	355	160	515
Tuesday	" 22	"	434	259	693
Wednesday	" 23	"	446	304	750
Thursday	" 24	"	353	250	603
			2,479	2,592	5,071

MISS FREETH, a pupil of MM. Alexandre Billet and Prudent, gave her first *soirée musicale* at her residence, on the 18th inst., assisted by MM. Sainton, Paque, and Oberthur, in the instrumental department, in which Miss Freeth also conspicuously figured, and by Miss Messent in the vocal. Mendelssohn's delightful trio in D minor formed a brilliant opening, and gave the audience a very fair idea of Miss Freeth's promise as a pianist. The *beneficiaire's* rendering of Beethoven's sonata in E, op. 109, still more distinctly indicated her power and careful reading. Her third performance in the first part consisted of Sterndale Bennett's *Lake, Millstream, and Fountain*. She wily reserved a display of her skill in the higher class of pianoforte music for the second part of the programme, when she gave brilliant versions of some fantasias, and played a duett with Herr Oberthur on themes from *La Traviata*. This talented harpist played a *sérénade* by Parish Alvars, which was much admired. Miss Messent varied the programme agreeably with three songs, the "Deh vieni" of Mozart (*Figaro*), "Pray for us," by Paravicini, and a pretty ballad, "Dinna Forget," the last finding the most favour. Miss Freeth should have taken advantage of the presence of so accomplished a violinist as Sainton, and have played a duett with him. One of the five pianoforte solos might very well have been exchanged for such a performance. Let us recommend to Miss Freeth's notice an "original air" in D, by Osborne and De Beriot, as being particularly effective, and not yet worked to death, like that eternal *Guillaume Tell* and one or two other *concertante* pieces of the kind.

ALBION HALL, KINGSLAND.—A concert was given here on Monday evening by the National Part-Song Union, composed of Miss Hughes, Mrs. Beuthin, Mr. Regaldi, and Mr. Mattacks, the union being under the direction of Mr. Beuthin. The national or vocal part of the selection consisted of glees, ballads, duetts, part-songs, &c.: among these, Mr. Mattacks was encoired in Shield's song of "The Wolf," and Miss Hughes was recalled in Bishop's "Tell me, my heart." Then there were a couple of pianoforte solos, by Miss Binfield Williams, the latter of which alone we had the good fortune to hear. This was Blumenthal's light and graceful bagatelle, "La Caressante," which, under the digits of the fair pianist, obtained a well-deserved encore. Mr. G. A. Cooper aided the selection by a couple of comic songs, in both of which he obtained the same coveted honour. Then Mrs. Bentin sang Horn's song, "The banks of Allan Water," which we missed, and a duett with Miss Hughes. We regretted to see but a thin attendance. The next concert of the union will be held at Greenwich, where the unionists are likely to get more justice.

MR. GEORGE ROBINSON, a popular vocalist of days gone by, when Vauxhall and Simpson were in their glory, died on Friday, the 11th inst., at the age of fifty-seven. He possessed a remarkably sweet voice, and sang simple ballads with much taste. Almost every frequenter of Vauxhall five-and-twenty years ago will remember the celebrity Mr. Robinson obtained in the song of "My pretty Jane," which, up to the period of his death, continued to be his great vocal achievement, in public and private.

SACRED HARMONIC SOCIETY.—Haydn's *Creation*—on Friday, 8th January, when Mr. Sims Reeves makes his first appearance this season.

SIGNOR POLETTI, a new candidate for patronage of the magical art, gave a private representation of his wonders on Wednesday, at Willis's Rooms. Some of his tricks are novel and astonishing, and his public performances, which commence to-day, will doubtless be attended by all the holiday folks.

DEATH OF HERR KOENIG.—We regret to hear of the death, at Paris, of this celebrated *cornet-a-piston* player. He has lately been one of the principal supporters of Jullien's concerts, and was the composer of many favourite pieces of music, including the famous "Post-horn Galop." For some years he was the senior partner in the firm of Koenig and Pask, the musical instrument manufacturers of the Strand; more recently he joined the house of Chappell and Co., of Regent-street, and was connected with that firm at the time of his death. He attended the rehearsals of Jullien's orchestra at the beginning of the present season, but was overtaken by illness, and by the advice of his physicians he gave up his engagement, and repaired to Belleville, the residence of his father-in-law, near Paris, for change of air, and it was there that his death took place.

MADAME CATHERINE HAYES BUSHNELL.—Extract of a letter from Pau: "Among the many amusements of this gay place, which swarms with foreigners of distinction of all nation, we have regular hunting-meets, promenades, balls, and soirées, which occupy us by night and day. Out of doors, we have, though in what may be called mid-winter, weather as bright and warm as in the finest days of autumn; and within, the charming company now assembled here render our evenings very gay. A delightful addition to our society has lately been made by the arrival of Mme. Catherine Hayes Bushnell and her husband. She is a most charming, unaffected person, and the favourite of every circle in which she is known. A few evenings since she gave us a *soirée*, at which nearly all the Pau world were present; it went off delightfully. Our hostess gave us some Italian airs, which she sang splendidly. Many of the company, who had never heard her before, were quite enchanted; and even I, though I had heard her sing, both in Rome and in London, was really surprised at the beauty of her voice. We had also an Irish air, which was beautifully sung, and delighted the English beyond all measure. Everybody came away charmed."

Opera.

HER MAJESTY'S THEATRE.—This establishment will be opened for three nights for the performance of *Il Trovatore*, *La Traviata*, and *Lucia*.

It is reported that *L'Etoile du Nord* will be produced during the season, with Mdlle. Piccolomini in the character of Catarina.

The success of the English opera experiment at the Lyceum has been so great as to have led (we are told) Miss L. Pyne and Mr. Harrison to enter into arrangements with the proprietors of Covent Garden Theatre, for the purpose of occupying that building during the time when the Italians are not singing there. This will seem an ambitious project to those who have heard of the dimensions of the new house, and who have considered the cost and the difficulty of finding artists or works capable of keeping up a repertory and attracting an audience.

Theatrical.

HAYMARKET.—The Pantomime at this house is entitled *The Sleeping Beauty in the Wood: or, Harlequin and the Spiteful Fairy*, which will embrace all the incidents of the well-known story. The King and Queen that lived once, and who had been married many years without having any children—the beautiful baby that was at last born to them—the invitation to all the fairies to stand godmothers to the Princess at her christening—the unfortunate omission of neglecting to invite a Spiteful Old Fairy, who was supposed to be dead, or under the influence of some spell—the good gifts given to the young Princess by seven of her fairy godmothers—the arrival of the Spiteful Fairy, who throws the court into dismay, by declaring that when the Princess grew to be a young woman she would prick her hand with a spindle and die of the wound—the rejoinder of a friendly fairy, the principal godmother, that she would so arrange the matter that the Princess should not die, when wounded by the spindle, but only sleep a hundred years, at the end of which a king's son would come and wake her—the proclamation issued by the King abolishing the use of spindles throughout the land—the growing up of the Princess till she

was sixteen—her arrival with her parents and the court at a summer palace—her slipping away from them and finding an old woman spinning—her trying to spin herself—her wounding her hand, as foretold, and falling to sleep for a hundred years—the Friendly Fairy causing a wood to grow up and enclose the palace, and the Princess sleeping for a century; and with her, to keep her company, all the maids of honour, gentlemen, officers, stewards, cooks, scullions, running footmen, guards, porters, pages, and valets—the passing away of the one hundred years, and a young Prince finding out the wood, while hunting, and penetrating into the palace—his waking the Sleeping Beauty, and all her attendants—the Princess and the Prince falling mutually in love at first sight, with the interference of the Spiteful Old Fairy, who vows to do her worst to destroy their happiness—the arrival of one of the fairy godmothers of the Princess to protect her—the constancy of the Prince being tried by the Friendly Fairy becoming Columbine, and using all her arts and graces to turn him from the Princess—the Princess becoming Harlequin, and the Prince following him through the world—The Spiteful Old Fairy's resolve that the Prince and Princess shall not escape her—the changing herself into Pantaloon, and one of her familiars into Clown, with the final triumph of the Prince and Princess, who are made happy by the Friendly Fairy. The scenery of this fairy story will be painted by Mr. William Calcott, who has achieved so much fame in all the pantomimes produced at this house. Messrs. Morris and O'Connor give their aid to the scenes of the harlequinade. The Leclerc family have been expressly engaged for this Christmas entertainment, and will make their first appearance at the Haymarket. Louisa Leclerc (sister to the popular Carlotta) will sustain the character of the Sleeping Beauty, and appear throughout the harlequinade. Mr. Arthur Leclerc will be the Harlequin; Fanny Wright the Friendly Fairy and the Columbine; Mr. Mackay, Pantaloon; and Mr. Charles Leclerc the Clown. To give due effect to the mechanical changes, Mr. Buckstone has leased some large premises adjoining the Haymarket, formerly known as Lang's Shooting Gallery, and which will now become a portion of the theatre. The alteration in the prices of admission having caused so much satisfaction to the public, to give more accommodation to the frequenters of the lower-gallery on and after Boxing-night the upper-gallery will be abolished, and the entire space converted into one spacious gallery. The access from the pit to the upper-boxes will from that night be so arranged that stairs from the lobby of the pit will be constructed to admit the audience at once to the upper-boxes who may wish to go there. It is also determined that in the scenes of the harlequinade the system of making them the medium of advertisements will be utterly discarded.

OLYMPIC.—Robson is a great artist. If there be sceptics on this subject, let them go and see him in Jacob Earwig, the deaf waiter, and be sceptics no longer. Our remembrance of Mr. Keeley's very clever performance of this part induced us to doubt whether Robson would come up to his predecessor in it; but his first two speeches made it evident that Keeley would be irrevocably distanced. The unity and originality of the character are remarkable. Elaborate and minute in detail, the picture never for one moment loses its perfect individuality. There was the heavy dogged gait, the half impudent, half servile manners, and the bawling in the ears of his hearers, as if they were as deaf as himself—his very walk was characteristic. His make-up was inimitable. In the quality and arrangement of his breeches there was a positive touch of the sublime. Let the reader imagine a pair of these commodities put, or rather hung upon his legs in such a way as to keep him in mortal and momentary fear of their slipping down below his knees, and he will have some idea of honest Jacob's method of wearing his breeches. The laughter that greeted Mr. Robson was more like a continuous and undulating wave, than a thing of pause and recurrence.

Mr. Harris stage manager of the Royal Italian Opera, will succeed Mr. Charles Kean as lessee of the Princess's Theatre. "King Lear" will be brought out about the end of January.

"I'm afloat, I'm afloat," screamed a young lady, of powerful lungs and fingers to match, as she exercised both at the piano. "You're afloat, eh?" growled an old dog: "I should judge you were afloat by the squall you raise."

CHORAL SERVICES

On December 21, being the Fourth Sunday in Advent.

ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Attwood in E major & minor.	Creyghton in E flat.	
A.—Lawes in C.	Attwood in D.	For behold darkness. The people that walked. For unto us. } Handel.

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Attwood and Lawes in C.	Boyce in C.	O Lord who hast. Marsh.
E.—Seaper in A. Attwood in D.	Cooke in G.	In that day. Elvey.

TEMPLE CHURCH.

M.—Stafford Smith in G.	Gibbons in F. Sanctus, &c. Jomelli.	Lo, star-led chiefs. Crotch.
E.—Morrington in E flat.	Hayes in E flat.	The people that walketh. } Handel.

LINCOLN'S INN.

M.—Stafford Smith in G.	Aldrich in G.	There shall a star. Mendelssohn.
E.—Lord Mornington in E.	Hayes in E.	Rejoice in the Lord alway } Purcell.

THE CHAPEL ROYAL, ST. JAMES'S, is closed for alterations for the forthcoming Royal marriage.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Gallery, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—Private boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.; stalls, 6s.; dress circle, 5s.; upper boxes, 4s.; pit, 2s.; gallery, 1s.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

LEGAL.

LAMBETH COUNTY COURT.

[Before Mr. J. PITT TAYLOR, Judge.]

MERCER AND ANOTHER V. BATES.

This was an action to recover the sum of £17 10s. under the following circumstances.

The case occupied some time, and was frequently interrupted by bursts of merriment from a crowded court.

Mr. Charnock (King William-street) appeared for the plaintiff, Mr. Ody for the defendant.

Mr. Charnock said the plaintiffs were two young professional singers, and the defendant was the keeper of the Horns Tavern at Kennington. The claim was incurred in the following manner:—Having started some concerts at the Horns which did not pay, they were about closing them, when the defendant agreed to contribute a certain sum towards the expenses, provided the plaintiff had six more instrumentalists, closed at half-past eleven, and conducted them in a proper manner. This the plaintiffs had done, but the defendant had only paid £5, and the plaintiffs now sued for the balance. The defendant's son, who looked after the concerts, did not think them moral, and advised the defendant to defend the present action.

G. D. Mercer deposed to the agreement, and that the concerts were properly conducted.

Cross-examined: The songs sung were not indecent—they were funny, and the people liked them. "Widow Cook" was sung, and "Freedom of Opinion."

Mr. Ody proposed that the witness should read parts of them, but

Mr. Charnock objected, saying they were not "part-songs." His friend (Mr. Ody) might sing them if he liked.

His Honour said in a case of treason, which consisted of a treasonable song, it was held it must be sung.

In answer to the defendant's attorney, the witness said the "flute" was absent one night but it was through illness.

Mr. Charnock asked the witness whether the defendant did not supply the thirsty souls with drink, and whether the audience did not enquire the alleged immoral songs?

The witness said that was the case.

Mr. Ody contended that the plaintiffs had broken their contract by singing immoral songs, by not having the proper number of singers, and by not closing at half-past eleven, and that the song "Widow Cook" was an immoral song.

The Judge: I have read the song and cannot discover the immorality.

Mr. Charnock: Perhaps your Honour has not been about town so much as my friend. (Much laughter.)

Mr. Ody proceeded to point out the objectionable parts amid roars of laughter. In "Freedom of Opinion" the singer says, "If I had my way I'd have a pound of good beef for 2d., a quarter loaf for nothing at all, and a pint of jolly good ale for less than that." (Loud laughter.) Surely that was low and vulgar.

His Honour said comic songs were never peculiarly choice, but he could see nothing objectionable.

Mr. Ody said the plaintiffs agreed to see that the company were orderly, whereas some of them got drunk.

His Honour: On your client's beverages. (Laughter.)

The defendant's son was then put in the box, and said he had never been in the concert-room, but had heard parts of the songs in an adjoining room, and he considered them vulgar.

Cross-examined: He could not remember anything objectionable. He had complained of the band, particularly of the trombone, being so loud, and the plaintiff said that was by his orders to let the people know there was a concert. (Laughter.)

The barmaid was then called, and said she had heard the songs, and did not think ladies ought to hear them.

Cross-examined: She had heard them in an adjoining room. She put her ear to the keyhole. They amused her. The concerts were well conducted, there were no complaints, and the people were orderly.

His Honour said the defendant had failed to make out a case. He considered he had all the benefit of these concerts, and that he ought not to have made the plaintiffs come to that court. He thought they had conducted the concerts properly, and he should order the defendant to pay the amount claimed with costs of attorney and witnesses.

Verdict accordingly.

THE ORGAN NUISANCE.—Bartolomeo Antoniazzi, an organ-grinder, was charged with annoying the inhabitants of George-street by playing his organ.

Evidence was given that the defendant was desired by the servant of a gentleman residing in George-street to go away as his organ was an unbearable nuisance. The defendant went away, but stopped when he had removed half-a-dozen yards, and then commenced his noisy work again.

The defendant, in Italian, said he did move on when requested to do so.

Mr. Bingham said he knew of no more intolerable nuisance than the street organs. If these organ-players were required to remove by an inhabitant, it was not sufficient to move away a few yards, they must remove out of hearing.

The defendant was fined 10s., and he very soon found the money, and was discharged.

THE ORGAN NUISANCE.

It is generally thought that we are very well off in our huge metropolis. We have the most energetic population and the most cultivated society in the world; spite of smoke, fog, and the filth of our river, we enjoy excellent health; our markets are supplied with the best provisions of the country; all the luxuries of the Continent find their way to our vaults; we have the most perfect police system that has yet been devised—with these and a thousand other advantages, what more can we want, and what is there to complain of? We have one great misery, and it is becoming intolerable—it is at times even sufficient to destroy all the other comforts of our lot, and make an inhabitant of the most luxurious city in the world long for the life of a savage in some impenetrable solitude at the sources of the Nile, or amid the snows of Greenland. We are afflicted every hour of the day, and almost every hour of the night, with a succession of excruciating noises, sometimes like the shrieking of Punch, intended for our pleasure; sometimes like the shouting of newsvenders, intended for our profit, but always effective in giving to a residence in London the character of a perpetual pilgrimage such as poor Christian had to undertake through that Dark Valley in which his ears were assailed with the raving and roaring, the groaning and moaning, of a legion of devils and human wretches for ever lost. In all seriousness, it is impossible to exaggerate this nuisance. There are persons who regard the complaints of those who suffer from this mode of torture with ridicule rather than commiseration. Happy men who are deaf as adders and can afford to laugh! They have ruled us too long, and it is time that, in spite of the caricatures of Hogarth, we should protest against a nuisance which is every day becoming more serious, and from which there is absolutely no protection save by further legislative enactment. There is no protection, we say, for the ear is the most helpless faculty we have. It is at once the weakest and the most wonderful, the most ethereal and the most persecuted of our senses. It is a matter of choice whether we shall taste or touch anything; we can shut our eyes or turn them away; we can overpower one odour with another; but hear we must, at all times and in all places. It is the most acute of all our senses; it is the last that sleeps at night; it is the first that wakes in the morning; and, as it is capable of more intense enjoyment than any other, so also it is liable to more exquisite suffering. A sense thus delicately constituted we subject day and night to a torture which is very nearly equivalent to cutting off a malefactor's eyelids, and then crucifying him with his face to the sun. There is no possibility of escaping the din. This is the only very great and universal nuisance in London, but it is so great as not only to affect Londoners with a chronic irritation which is destructive of health as well as of pleasure, but also to convey to strangers their invariable idea of the metropolis, expressed in that name suggestive of deafening noises and meaningless clamour—Babel.

Now, the point to be observed is, that all the worst nuisances of the kind to which we allude are quite unnecessary. It would be well if we could avoid the crash of the vehicles that, rolling like a battery of thunderbolts along our principal thoroughfares, seem to evoke a shriek from every stone as they pass. We have tried wooden pavement, iron pavement, and Macadam, and we have been obliged again to return to stone. Unfortunately, the noise of the vehicles is inevitable; but it is not of this that we complain so much as of the cries and the music which infect the best streets, and particularly if they are called quiet streets,

whether in Belgravia, Tyburnia, or Mayfair. If the roar of Cheapside or Fleet-street is bad, the clatter of some retired terrace or secluded crescent named after one of the Marquis of Westminster's country seats is ten times worse. In the one there is something of the rhythmic movement—it suggests the roaring of the waves as they break on the shore, or of the wind rushing through a mighty forest, and in consequence of its monotony we learn to forget it at last. In the other there is that variety and complication by which the torment renews itself continually, and with renewed violence. After the Parcel's Delivery van has rattled past there comes the cry of "Beer!" then of "Milk!" suddenly an organ breaks upon the scene; then a shout of "Bandboxes!" then of "Baskets!" then the organ again; it is the turn of the old clothesman next; after him comes a Lascar beating on a drum; the strains of Ethiopian Serenaders from the public-house round the corner soon float upon the ear; Punch squeaks past to add to the harmony; the Frenchman and his dogs set up a howling in the distance; a German brass band creates discord upon system, and as it grows towards dusk a host of "roaring vagabonds" line the streets, shouting one against the other—"Important news from India!"—"Relief of Lucknow!"—"Glorious victory of General Havelock!" But what of all this must be accepted as necessary? Who in these quiet streets and fashionable squares has within human memory been known to buy of a hawker, unless it be some unhappy servant on board wages in frenzied search of excitement while the family is out of town? And yet hawkers succeed each other in such regular and frequent intervals that no street is ever without one shouting at the top of a practised voice stale lettuce or fish, or lobsters. Then for the music, who wants it, and who pays for it? Does it bring solace to the soul of Jeames? Does it put life into the calves of John Thomas? It may be useful to the cook, in teaching her the airs of the last opera, and it may be gratifying to Buttons to see his master roused into fury; but certainly nobody else can desire it, and not even these worthy people can desire it for sixteen hours a day.

What, then, is to be done; at present we are quite helpless? If even the fashionable quarter, the residence of our ministers and our parliament, is as unable to protect itself from these nuisances as from the smoke itself, what must Bloomsbury and Fitzroy squares endure? There seems no relief, for on Saturday last at Bow-street, when one of the inhabitants of University-street, who had previously in India suffered much from brain fever, complained of the distress which the constant grinding of the street-organs gave him, the organ-grinder was dismissed merely on his promise not to play again in the same street. Whatever may have been advisable in this particular case, it is evident that the whole tribe are, as a general rule, dealt with by far too leniently, and that the Belgravians, in preparing a petition to Parliament praying that these adventurers should be dealt with as beggars, have not moved in the matter a day too soon. They are not agitating, be it remembered, for a whim, for an idle pleasure. There is nothing, we believe, which interferes so materially with health as the privation of all rest and the mental irritation which our street cries and music create; and in many parts of the town there can be little doubt that the eternal hubbub of hawkers and itinerant musicians is a far more potent cause of ill-health than the bad drainage and universal smoke of which we hear so much. We can trace fever and cholera directly to the want of ventilation, to the impurity of water, or to the presence of some noxious exhalation; but the discordant cries of our streets affect us through the mind, and the sinking of the nervous system, which is attributed to excitement or over-exertion, might often with more truth be accounted for by the want of a really quiet home. The fact is, the Police Act must be amended, and householders protected from an evil which threatens to make London uninhabitable, for no one's profit but to supply a miserable existence to a race who are tempted to eke out the nefarious gains which they earn from the torture of sober citizens by other processes which are still more nefarious, but, perhaps, more easy to bear.

ECCLESHALL.—On Thursday, Dec. 10th, a concert was given by the pupils at Eagle House, under the superintendence of Mr. A. A. Evans, and passed off with great *success*.

OXFORD.—An exercise for the degree of Doctor of Music was performed on Wednesday week in the Music School, by Mr. G. Dixon; Mus. Bac., of Magdalen. The words taken from Pope's *Messiah*.

Provincial.

LOUTH.—The organ recently built by Messrs. Gray and Davison, for the Parish Church (a detail of which was presented to the readers of the *Musical Gazette* a few weeks since), has been erected therein, and was inaugurated by the solemn performance of divine service on Thursday, the 17th instant. The capabilities of this beautiful instrument were developed under the skilful hands of Mr. H. Smart, who presided during the day, and conducted the musical part of the service with his wonted ability. Some of the choir of the Cathedral at Lincoln were present, and a full Cathedral service was performed. That for the morning was Cooke in G, and the anthems, "Glory to God on High" (Haydn), and the "Hallelujah," from *The Messiah*. Ebdon in C, was the service selected for the evening, and the anthems were taken from Mendelssohn's *St. Paul*, viz., "Awake thou that sleepest," and "Lord thou alone art God." It would hardly be doing justice were we to pass without notice Mr. Mason's (Lincoln choir) solo, "But the Lord is mindful of his own," which he gave with an ease and pathos which would, had it been so sung in any other place, have met with most lively expressions of delight and approval. One of the largest congregations which has been assembled within the walls of St. James's Church for many years, met in the evening, many of whom stayed some time to hear Mr. Smart, whose performances of "Lift up your heads," the march in *Athalie*, and other selections, occupied a considerable time after the close of the service, and evidently greatly gratified his numerous auditors. The Rev. Mr. Moore, incumbent of Camden Church, Camberwell, delivered an excellent and appropriate discourse in the morning, which in some measure partook of the character of a musical lecture. The rev. gentleman strongly inculcated the desirability of having the musical part of the service of the Church conducted in the best manner possible, and that the singing should be of the best. He justly observed that it was too often left to the management of those who had little or no knowledge of music, and hence the wretched character of this part of the service in many of our churches. We most heartily add our wish to his that the time is not far distant when every part of the service will be esteemed. The Rev. Mr. Disbrowe, rector of Connisholme, preached in the evening, and while representing the mental pleasure to be derived from joining in the music, he enforced the necessity of bearing always in mind that the honour and glory of the Lord of the Sanctuary must be the chief aim and design.

On Saturday afternoon Mr. Smart gave a short organ performance, and he again presided on Sunday, during morning and evening service. At the close of that of the evening he performed the following selections from *The Messiah*, viz., "Lift up your heads," "Pastoral Symphony," "Rejoice greatly," "Worthy is the Lamb," and the "Amen" chorus.

The organ fully bears out the favourable opinion expressed by the Editor of the *Gazette* in his notice of the instrument before alluded to.

MARKET DRAYTON.—Mr. Arthur A. Evans has opened singing-classes in this town which are likely to prove very successful. So enterprising and talented a man deserves to be appreciated, especially as singing has been at a very low ebb in this town for some time.

Mr. Evans's method of teaching is a new figure system which is at once easy and pleasing to the pupils. The elementary part is taught from a work entitled "Time and Tune."

THE NORWICH MUSICAL FESTIVAL.—The accounts of the late musical festival at Norwich will exhibit a surplus of £430, but it is recommended that a portion of this sum should be applied to the payment of debts on account of the meeting of 1854, when there was a deficiency of £103.

SPENNYMOOR.—The members of the Amateur Musical Society gave their first concert this season on Tuesday week, in the National school-room, to a numerous and respectable audience. The entertainment was a marked improvement on preceding concerts. The principal vocalist was Miss Johnson, whose style of singing has been benefitted by careful cultivation since her visit to Spennymoor last season. Her first song of the evening was "I'll not beguile thee from thy home," which was sung with good taste, and loudly applauded. She next gave "Over the sea," and was vociferously encored. She substituted "Nora

Macrea." In the second part of the entertainment Miss Johnson sang "The love knot," and "Kitty Tyrrell," which were both encored and repeated. Glover's duett, "We are fairies of the sea," and "Kate Kearney" were given with excellent taste by Miss Johnson and Miss Murray. Both were loudly encored and repeated. "Venice, bright Venice," was sung with spirit and animation by Misses Lynn and S. Forest. Misses M. E. and S. Forest sang Travis's duett, "God all powerful," with a plaintive sweetness which called forth a vociferous encore. Two pianoforte duetts were played with correct taste and in good time by Misses Hill and S. Forest. Mr. Roddis, a gentleman who possesses a good tenor voice, sang "Molly Bawn" and the "Low-Back'd Car" in a pleasing and humorous style, and was loudly encored. Mr. Forest received a similar compliment.

The glee singing was decidedly superior to all previous attempts.

TADCASTER.—A vocal and instrumental concert was given here on Friday, Dec. 18th, in the New Town-hall. The following were the vocalists engaged—Miss Hirst, soprano, pupil of the celebrated Mrs. Wood; Mr. Dudley, tenor, and Mr. Lambert, principal bass of York Cathedral.

Solo pianoforte, Miss Thrush; leader and solo violin, Mr. Thrush. Miss Hirst gave Verdi's "La mia letizia" with much taste, and was encored in "Home, sweet home." This lady has a fine voice, and we doubt not but that with practice she will become an acquisition to the concert-room. Mr. Lambert sang Hobbs's song, "The brave old Temeraire;" he was encored in Lover's "I'm not myself at all," as also in Mozart's grand aria, "Qui Sdegno," and Mr. and Miss Thrush were much applauded, and shared a like compliment in the grand duett for the violin and pianoforte on airs from Donizetti's opera, *The Elixir of Love*; Miss Thrush, for one so young, possesses a remarkable command over her instrument.

The overtures, *Tancredi* and *Fra Diavolo*, were well played by the band, and the concert was brought to a close by the band playing the "National Anthem." Messrs. W. Holliday and Dudley accompanied the songs and duetts with much taste.

WINDSOR.—The Windsor and Eton Choral Society gave the first concert of their eighteenth season, on Thursday, December 10th, in Cardinal Wolsey's Chapel. The solo vocalists were Miss Stabach, and Messrs. Adams, Whiffin, and H. Barnby (the three gentlemen being from the choir at St. George's Chapel); conductor, Dr. G. J. Elvey; leader, Mr. Henry Blagrove. The performance was successful in the extreme; the overture and choruses were admirably performed; and the soloists were all that could be desired, particularly "With verdure clad" (Miss Stabach), "In native worth" (Mr. Whiffin), and "Rolling in foaming billows" (Mr. Barnby).

This useful society has given two concerts (the above-mentioned being the second) for the Indian Relief Fund, which charity will receive a handsome sum from the performances.

The third subscription concert for the present season took place at the Town-hall, on Monday evening. The attendance was larger even than on previous occasions, consisting of many of the *élite* of the neighbourhood; among others we noticed Lady Glenwood, Capt. Baillie, of the Royal Horse Guards, E. Anson, Esq., and Mrs. Anson, — Yearsley, Esq., the Rev. S. Hawtreay, Mrs. and Miss Hawtreay, Capt. Gordon, Capt. and Miss Hurst, the Rev. G. Frewer and party, the Misses Gossett, Mrs. and Miss Kennedy, the Rev. C. B. Parke and party, Miss Butt and party, A. Jackson, Esq., and lady, Mrs. Capes, Mrs. Fletcher, &c. The elegant appearance of the ladies was a matter of general comment; not only all those occupying the stalls appearing according to usual custom in full dress, but very many of those in the reserved seats being similarly attired. The vocalists were—Mrs. H. Barnby, Messrs. Knowles, Marriott, Dyson, Mudge, Whitehouse, and Bridgewater, assisted by the choristers of St. George's Chapel; Dr. Elvey, as usual, presiding at the pianoforte as honorary conductor. The entertainment comprised the following selection—Wilbye's madrigal, "Flora gave me fairest flowers;" Henty's part song, "How beautiful is night;" Dr. Arne's most beautiful air, "The soldier tired;" Horsley's glee, "When the wind blows in the sweet rose tree;" Nelson's charming ballad "Madoline," and the first part concluded with that beautiful motett composed by Dr. Crotch, "Methinks I hear the full celestial choir," the solo being effectively rendered by Mr. Bridgewater, and the distant chorus given in a most admirable and impressively touching manner.

The second part consisted of Mendelssohn's part-song "Seasons of pleasure," Donizetti's trio "Jenny Lind's singing lesson," Hobbs's prize ballad "When Delia sings," Evans's glee "Beauties have you seen a toy," Venzano's ballata "Ah! che assorta," Dr. Callcott's very clever and well-known catch, "Ah! how Sophia," Balfe's solo and chorus "My task is ended," and concluding with the National Anthem. The whole of the pieces were warmly applauded, and where all were so well rendered it is perhaps almost invidious to mention one more than another; the manner in which "How beautiful is night" was given deserves a special mention, as does the rendering of "The soldier tired," by Mrs. Barnby; Mr. Whitehouse was deservedly encored in "Madoline," Mr. Knowles in "When Delia sings," Mrs. Barnby, Mr. Dyson, and Mr. Whitehouse, in that very clever composition, "Jenny Lind's singing lesson," which was given to the life—the catch of course. Altogether, the evening was a most delightful one, and we look forward to spending such another on January the 11th. We should like to make one remark before we leave the subject, and that is, to advise visitors not only at these concerts, but at all musical entertainments given in what should be a loyal as well as a Royal borough, not to leave the hall until the whole of the *National Anthem* has been performed—the confusion caused by the haste every one appears to be in to get away, is only exceeded by the apparent slight such conduct might seem to infer towards our beloved Sovereign.

Foreign.

BERLIN.—TAUBERT's new opera, *Macbeth*, continues to run, notwithstanding the severe remarks of those most immaculate of human kind—the Berlin critics.

Miss Julia Pastrana has very properly been stopped by the Berlin police from taking part in theatrical representations. She has disported herself before the eyes of the very curious few in a private room, at Kroll's establishment.

The palace for the Princess Royal is now drawing nigh to completion. The workmen are on anything but "short time."

The Prince Frederick Wilhelm has forwarded an autograph letter to a young English musical student in Berlin, who had presented some congratulatory lines to the Prince on his recent birth-day.

FLORENCE.—A young *cantatrice*, Mdle. Carolina Dora, from Vienna, seems to be carrying the day against all competitors. Her voice is a *mezzo soprano*, recalling the style and organ of Malibran.

LISBON.—The disappearance of the late terrible malady has permitted the re-opening of the Opera. Madame Charton and Madame Tedesco are the reigning favourites, Malvezzi, Neri Baraldi, and Beneventano are the principal male vocalists.

MILAN.—The season will commence to-day, with Verdi's *Vépres Siciliennes*, rebaptised *Giovanni di Guzman* for political reasons. The company comprises the following artists:—MN. Negrini, Mongini, Guicciardi, Biacchi, Morelli, and Mesdames Albertini, Devries, Silva, &c. The *Corsaire* and *Marco Spada* are to be the first two ballets.

NAPLES.—Letters deplore the want of a decent tenor at the San Carlo, which they describe as much in the same position as the Grand Opera in another capital. Madame Penco is described as most unworthily supported. M. Montanelli's tragedy of *Camma* has been performed with great success, the principal character by Madame Sadowski.

PARIS.—M. Halévy's new opera *La Magicienne* is positively promised for next month at the Grand Opera; the scenery, costumes, &c., are described as the most magnificent produced at this theatre since *Robert le Diable*.

M. Legouvé, the author of "Medée," is engaged on a new tragedy for Madame Ristori, which is reported to be the finest of this writer's productions. Since her last appearance in Paris, the great tragedienne has performed the Biblical character of Judith, in a new tragedy of that name, with immense success. The rôle is looked forward to as one of the leading attractions of Madame Ristori's next season both in Paris and London.

Rossini's *L'Italiana* was given last week at the Italian Opera, with the incomparable Alboni, and Belart, Corsi, and Zucchini, in

the principal parts. It was not so successful as it should have been. Verdi is still the favourite, and *Rigoletto*, *Trovatore*, and *Traviata* are the most attractive operas, so far as Paris is concerned.

An account was given some months ago of an action having been brought before the Tribunal of Commerce by M. de Liguoro, an Italian composer, against M. Calzado, director of the Italian Theatre, and against M. Salvi, his agent, to recover damages for alleged breach of agreement. It appeared that, in August, 1855, M. Salvi, who had some time before been formally appointed agent to M. Calzado, treated in that gentleman's name with M. de Liguoro for the representation at the theatre at Paris of a gigantic "epico-melodramatic opera" called the *Trilogie Dantesque*, representing the Hell, Purgatory, and Paradise of Dante, the conditions being the payment of 4,000fr. on the delivery of the first part of the opera, and 150fr. for each performance at Paris; also, that amongst other things, M. Calzado should supply all instruments of every description necessary for the execution of the music, such as "harps, tamtams, castagnettes, bagpipes, cistrums, bells, cymbals, drums," &c. But M. Calzado, thinking the work not well adapted for representation, refused to ratify the agreement made by Salvi, and he dismissed that person from his service. The tribunal, after examining the terms of the authorization given by M. Calzado to M. Salvi, and reading a mass of correspondence between the parties, came to the conclusion that Salvi had exceeded his powers in treating with Liguoro, and that, consequently, M. Calzado could not be called on to pay damages to Liguoro; but considering that Salvi had caused that gentleman wrong by the manner in which he had acted, it ordered Salvi to pay him 2,000fr. damages. In the early part of this month M. de Liguoro appealed to the Imperial Court against the part of the judgment which regarded M. Calzado, and M. Salvi, on his side, appealed against the part which concerned himself. The Court, after hearing lengthened pleadings, decided that the portion of the judgment respecting M. Calzado, must be confirmed, but that the part respecting Salvi must be squashed, inasmuch as "Liguoro knew the powers in virtue of which that person acted, and that, besides, he (Salvi) had not personally guaranteed the execution of the agreement." In the course of the proceedings it was stated that it was on the 13th of the month that the agreement between Salvi and Liguoro was drawn up, and that it consisted originally of 13 articles; but that as they both thought the figure 13 unlucky, they altered the date to the 14th, and added a 14th article, which in reality said nothing at all.

The only "events" of the last month have been the musical festival for the artists' fund, and the *début* of Mdle. de Wilborst at the Italian Opera. The former consisted of a classical instrumental programme by the orchestra of the *Conservatoire*, varied by the vocal performances of Madame Borghi-Mamo and others. Mdle. de Wilhorst, of whom mention has been occasionally made in American news, appeared as Norina in *Don Pasquale*, and was pretty successful. Indeed, she is pretty and successful.

VENICE.—Two singers are very highly spoken of in the *Trovatore*, Orlando in the baritone, and Madame Brambilla in Azucena. The latter is described as quite incomparable in the part. Leonora, by a Madame Zenmoni, is less favourably estimated.

CORRESPONDENCE.

DIFFICULTIES OF ORGANISTS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR.—It is one of our national characteristics to give consideration to both sides of a case before judging, and I believe there is no exception to be found to this in the musical part of society.

Upon the question of the "Difficulties of Organists" in connection with Market Drayton, a great deal has been said and written on one side, and not a line has yet appeared on the other. Allow me, then, Sir, without constituting myself the advocate or defender of undue interference, to offer a few remarks, which, if they fail to justify every transaction of which Mr. Dawson complains, will at least present things under a somewhat different aspect.

It seems that no inconsiderable importance is attached to the letter of E. sharp, it having appeared in two county papers, in your own excellent journal, and been sent to one of your contemporaries.

Now, Sir, it is quite true that Mr. D. was declared the most competent organist at a trial of skill—that he was subsequently elected by the parish—that he abolished the "trash" used in the church by his predecessor—that "Hullah's Psalmody" was introduced, with a better system of chanting, and that he enjoyed the confidence of the late

Vicar, as did also the organist whom he succeeded, and whose "trash deluged the church."

But some portions of E. sharp's letter are likely to induce false conclusions: for instance, he says, "The parishioners praised his exertions, and all went on well."

Probably some approbation may have been expressed, but Mr. Dawson must be aware that at one period there was general complaint about the time in which the tunes, and chants especially, were taken, Mr. D. playing them so fast that his choir (leaving the congregation out of the question) were not unfrequently totally unable to keep pace with him. Unless I am misinformed, a complaint of this was made to the organist by an influential member of the congregation.

Another much more serious error consisted in the incessant changing of the tunes and chants, nearly all of which were strange. This is a practice which, with a good choir, is, in my judgment, quite subversive of congregational singing, but with an indifferent one, such as Mr. Dawson had, is extremely reprehensible and injudicious. The mere introduction of Hullah into a church choir can be of no practical benefit, unless proper steps are taken to enable it to give a correct performance of, and the congregation rightly to understand and take part in, the same. If E. sharp means by "all went on well," that this was effected, with all respect to him, Mr. D., and his choir, I must beg to demur. At the time to which these remarks have reference, the latter consisted of some four or five raw country lads, with indifferent voices and no knowledge of music, and three men (alto, tenor, and bass) with but a slender acquaintance with the same, and voices even more objectionable than those of the lads. This was the force with which Mr. D. stormed Hullah, ransacking him from end to end, whilst the important part played by the congregation consisted in gazing in demure silence upon their hymn books, or resting listlessly upon the sides of the pews, engaged in watching the interesting performance in the organ loft. This was the "aspect of eternal summer," to use the facetious language of E. sharp.

As to the difficulties with which our "ambitious young organist of 19" is beset, the general impression here is, that had he been a little more conciliatory and obliging at the outset, he would have now no cause of complaint. The vicar wished to introduce some three or four favourite tunes, not to be found in Hullah, and intimated this to the organist; he, however, made a variety of frivolous excuses, and persisted in not teaching the choir these tunes, and the vicar then determined some one else should. In this we have the origin of all the alleged grievances.

The sympathy expressed by E. sharp for the "blow" which his friend's "self-conceit" has sustained, is, perhaps, no matter of surprise, since "a fellow feeling makes us wondrous kind." "All knocked out of him," he pitifully exclaims. Let him be consoled, for if his friend retains one fourth part, he will have sufficient and to spare for all useful purposes.

I think, Sir, that nowhere is there to be found so great an amount of puppyism as among musical professors of the third or fourth grade; their art is made the pedestal upon which to exhibit their tiny proportions—the stage upon which to strut and plume themselves, and the means at whose expense they derive importance. Art does not thus exalt the artist; nor is art thus exalted, but rather degraded and brought into derision.

I have the honour to be, Sir,

Your obedient servant,

A. CHURCH GOER.

Market Drayton, 22 Dec. 1857.

THE VACANCIES IN THE CHOIR OF LINCOLN'S-INN CHAPEL.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR.—It strikes me that your announcement of a gentleman's appointment as one of the basses in the choir of Lincoln's-Inn, was somewhat premature, since the election has not yet taken place!

I am, Sir,

Your obedient servant,

WATCH DOG.

ORGAN COMPETITIONS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR.—Under the above heading, you last week published a letter of a Mr. Groom, who seems somewhat displeased that he was refused admittance to hear the performance for the situation of organist of St. Paul's, Kensington, and casting a most unfair reflection on the rev. gentleman who has interested himself so much in matters pertaining to St. Paul's. With the election I am in no way, personally or professionally, concerned, as I make a rule never to interfere in the election of an organist in the parish of Kensington. I can, however, state, without fear of contradiction, that if all elections were conducted in as honourable and proper a manner as this at St. Paul's, there would have been but little occasion for the mass of "personal" communications that have so numerously appeared of late in the various musical publications. No favour or affect-

tion was shown to any candidate, and the party deemed most suitable for the correct and devotional performance of congregational psalmody was appointed. I am at a loss to conceive why such an imputation should be cast on a rev. gentleman whose character is beyond suspicion. I can only conclude the party complaining was so much interested in his "friend" that he was desirous of being present to land his "friend's" performance, whether good or bad, to the advancement of his "friend's" interest.

Apologising for troubling you, but considering the attack made on the Rev. Mr. Helder most unwarrantable, and unbecoming a member of the musical profession,

I remain Sir,

Your obedient servant,

CHARLES KELLY,

Organist of the Parish Church
of St. Mary Abbots, Kensington.

FOR MR. HENRY SMART.

SIR,—I observe that your columns are not open to the insertion of any correspondence which calls in question the motive and the equity of those who furnish your critiques from Leeds. Permit me to remark that I had framed too high an estimate of the qualities that have attended the name you bear, which has ever been foremost in the more elevated rank of our professors. I supposed that the fact of my name in full being appended to each letter you have received, would have served to show that I held myself prepared for any responsibility that might follow. I return you my best thanks for your kindly-expressed wish to save me from such responsibility; but the truth of your assertion, that my conjecture was unfounded, I do not admit; and I state, moreover, that it is the pure weakness of that assertion which compels you to shrink from publishing my protest. My object remains the same; I do not allow the impropriety of anything in my letters, and beg to remind you that I had considered them at length before they left me. You have permitted Mr. Hatton to vindicate his notice of the Rochdale concert; he assumes the onus of whatever may eventuate, and since I have shown myself similarly responsible, by enclosing you my address and name for publication, I can only regret that you should treat my appeal with such injustice.

You will herewith receive stamps sufficient to cover the transmission of my manuscripts, all of which I am anxious to recover.

In conclusion, be assured that I refrain from further correspondence simply because my last letter is the sole and complete exponent of my sentiments, and cannot, without detriment to these, be altered.

I have the honour to remain, Sir,

Your obedient servant,

(For Mrs. Wood),

ROBERT HENRY WOOD.

Fenton House, Leeds,
Monday, December 21.

Perhaps, since this matter has become slightly public through your notice, I might be pardoned for requesting this to be inserted as my general answer.

OUR SCRAP BOOK.

—O—

THE THEATRES OF PARIS.—The left side of the Boulevard has almost as many theatres as houses. There are several theatres here all next door to one another, and in the evening they compete by means of huge posting-bills, luminous transparencies, &c., for the patronage of the public, who come to this part of Paris in search of a place of amusement to spend their evening in. There is first the Théâtre Lyrique, the youngest of all, and which has yet already changed its proprietors and its destination more than once. It was built shortly before 1848, under the direction of Alexandre Dumas, who, being at that time befriended by the Orleans family, found means to interest, and even, it is said, to compromise one of the younger Princes in this enterprise. The theatre was originally built to represent nothing but the pieces of Alexandre Dumas, and was at first intended to be called the Théâtre Montpensier, but Louis Philippe refused to allow his son to go so far in the protection of one whom the king himself had called a great scamp, and so the name of the Théâtre National was fixed on. But, what will astonish no one at all acquainted with the individual at the head of this enterprise, the Théâtre National had nothing national at all about it. Its construction was different from, and in many points, indeed, quite opposed to all the accepted habits and usages in such matters in France. For instance, the audience part presented

the aspect of a set of benches placed one over the other, so that the spectators on one row could not see any of those seated on all the rest, thus taking away what is considered here one of the greatest attractions of the theatre—namely, that of being a place where you may meet your friends and derive as much amusement from the company as from the play. Alexandre Dumas, however, could not conceive that any additional entertainment could be required when people came to see his dramas. Then to complete the nationality he borrowed from Germany the system of producing pieces which require two or three nights to play them through. Either *La Reine Margot*, or *Le Chevalier de Maison Rouge*, I forget which, took two nights to play it. In the same way that the ancient and modest plan of comprising a novel within three or four volumes, was not sufficient for a man who manufactured romances in twenty-four volumes, so he found himself too confined in the space of six or seven hours, which until then had been thought long enough for any scenic representation, and accordingly stretched his plays over several days. After turning the whole history of France into romances, he wanted to cut up his romances into dramas; and thus we should have seen the history of France all over again in stage tableaux. But what further did he not want to do with his theatre? It was curious to hear and read the wonders which he was going to effect in this theatre. Something of everything was to have been found in it: dramas, ballets, concerts, restaurants, and salons for conversation, filled with the wittiest people. For literary men, and especially critics, there was to be a complete library, in which those gentlemen might do their work; so that, after the representation of a piece, or even during the representation, they might write their critical *feuilletons* with all the quotations they might require ready at hand. Of all these grand plans, nothing now remains but the remembrance of the planner's own literary and financial overthrow. The audience part was pulled down, and re-fitted more in accordance with acoustical common sense, and the theatre became the Théâtre Lyrique, a sort of supplement to the Opéra Comique. As such it has hitherto been pretty successful.

Close to the Théâtre Lyrique is the Cirque Olympique, which performs all sorts of fairy spectacles, and all the national battles, or perhaps I ought rather to say, all the national victories. Then comes the Gaieté, which seems to have taken on itself the task of belying its name, it being the very theatre in which the wildest and most terrible melodramas are presented. Next is the Théâtre des Delassements Comiques, next the Funambulls, next two or three others, and, in fact, a perfect swarm of theatres, big and little. On the opposite side of the Boulevard, but further on, there arose, a few years ago, the Bouffes Parisiennes, which has since succeeded in taking rank with the other theatres, and the company of which has paid London a visit this year with some success.—*A Paris Correspondent of the Morning Advertiser.*

THE USE OF HAPPINESS.—A hale gentleman of 94, had one evening contributed largely to the entertainment of a social party by his performances on the violin. After his departure, the remainder of the company set themselves to speculating on the causes of the good health and soundness of condition which he continued to enjoy at so advanced an age. After many theories had been discussed, one gentleman, who happened to be a near relative of the venerable violinist, told his companions that "he believed they were all wrong—upon good grounds of observation, it was his conviction that Mr. — owed his singular length of days and good health to nothing else than his playing on the violin! He had been a player on that instrument for the last 78 years, had during that time played more or less every day, enjoyed it keenly, made others happy by his strains, and derived happiness from seeing them happy: lively music had been the very salt of life to him—he scarcely ever knew what it was to be dull or in low spirits. As there was no other special circumstance in his condition, it became apparent that Mr. — had reached an unusual age, in unbroken health and strength, solely by his playing on the fiddle!" The company was startled at first, but, after a little reflection, they fully admitted that, in all probability, the right explanation had been given.—*Chamber's Journal.*

Madame Goldschmidt is about to give, with the assistance of her husband, a grand concert. In aid of the funds for the erection of a monument to Handel in the town of Halle.

Miscellaneous.

(Continued.)

The Bultanger, new Winter Over-coat, 25s. to 42s., just introduced by **B. BENJAMIN,** Merchant Tailor, 74, Regent-street, W.

The OUBE WRAPPER, Registered, combining Coat, Cloak, and Sleeved Cape, from 25s. to 60s. The **PELLISSIER**, from 21s. to 30s.

The FORTY-SEVEN SHILLING SUITS, made to order, from Scotch Heather and Cheviot Tweeds, all wool, and thoroughly shrunk.

The TWO GUINEA DRESS and FROCK-COATS, the **GUINEA DRESS TROUSERS,** and the **HALF-GUINEA WAISTCOAT.**

N.B. A perfect fit guaranteed.

WILLIAM CARTER informs the Public his stock of Aberdeen and Perth Linsey Woolsey PETTICOATS are now complete with every variety of heather colours, suitable for the season.

Ladies' Moreen Petticoats	s. d.	s. d.
4 11 to 10 6		
Linsay Woolsey Petticoats	s. d.	s. d.
8 6 to 21 0		
Quilted Australian Wool Petticoats	12 6 to 17 6	
Rider Down Satin quilted Petticoats	35 0 to 65 0	
Parisian Eugenie Hoops, Watch-spring Skirts	6 6 to 21 0	

N.B. Watch Steel Spring, Malagar, Chip, Straw, &c., for Petticoats, now so much in demand.

To Ladies.—AVOID TIGHT LACING, And try **WILLIAM CARTER'S**

Bodices, with patent front fastenings	s. d.	s. d.
3 11 to 10 6		
Self-lacing front-fastening Stays	8 6 to 14 6	
Family and Nursing Stays, self-adjusting	9 6 to 31 0	
Paris wove Stays, all sizes	5 11	

Address, **WILLIAM CARTER, 22, Ludgate-street, St. Paul's, E.C.** Engravings of the above, or whole-sale lists, free.

Musical Instruments.

To the Music Trade and Profession.—THE LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gamco, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

PATENT CONCERTINAS, 36s.; ditto to play in all the keys, 52s. 6d.; ditto full compass (48 keys), 4 guineas; all are six-sided and have the double action. Also the new Duet Concertina at 31s. 6d. and 42s.—**WHEATSTONE and Co., 20, Conduit-street, London, W.**

WHEATSTONE'S HARMONIUMS, in solid cases, manufactured by them expressly for Churches, Chapels, Schools, &c., have the full compass of keys, are of the best quality of tone, workmanship, and material, and do not require tuning.

With one stop, 5 octaves, oak	10 guineas.
With one stop, figured oak or mahogany case	12 "
With three stops, organ tones, large size	15 "
With five stops	22 "
With eight stops	24 "
With ten stops	30 "

Prize Medallist (1851) for Harmoniums. An extensive assortment of French Harmoniums, by Alexandre, at prices from 6 to 60 guineas. 20, Conduit-street, Regent-street, London.

Exhibitions, &c.

CHAVALIERE ANTONIO POLETTI'S PERFORMANCE OF NATURAL MAGIC will take place at Willis's Rooms, every evening next week, at Eight o'clock, and on Wednesday and Saturday mornings at Two o'clock. Stalls, 5s., reserved seats, 2s. back seats, 2s.; children, half-price. Tickets at E. W. Oliver's, 19, Old Bond-street, and at Willis's Rooms, King-street, St. James's.

THE ROYAL POLYTECHNIC. CHRISTMAS HOLIDAYS.

This Institution, which has for twenty years amused and instructed the public, will present the following novelties:—

1st.—A new Musical and Pictorial Entertainment, by G. Armytage Cooper, Esq. (the accomplished Buffalo Singer), entitled **HOME FOR THE HOLIDAYS**, being the Polytechnic Annual for 1858. Some of the buffo songs are written by J. C. Brough, Esq., and the very beautiful Dissolving Views include novel optical effects of the most pleasing nature.

2nd.—Remarkable Phantasmagorical Illusions, which will be produced with an apparatus of an entirely new mechanical construction, and, with many other curious exhibitions, will illustrate a LECTURE ON NATURAL MAGIC, by J. D. Malcolm, Esq. The Misses Greenhead will accompany these effects on the Piano, Violin, and Violoncello.

3rd.—New Views in the Cosmorama Exhibition. 4th.—Increase of the justly-admired Dissolving Scenery, illustrating the **REBELLION IN INDIA**, and portraits of Clive, Lord Clanning, H.B.H. the Duke of Cambridge, Generals Wilson, Nicholson, Neill, and Havelock, and grand Optical Effects, displaying the Re-capture of Delhi and Relief of Lucknow.

5th.—New Lecture Entertainment by J. H. Pepper, Esq., entitled **A SCUTTLE OF COALS** from the PIT to the FIRESIDE.

6th.—**THE LEVIATHAN**; the overwhelming size of this great Steam Ship realized in a new series of Dissolving Pictures, with instructive description by Mr. Malcolm.

7th.—The Giant Christmas Tree will yield unusual quantities of knives and toys for the boys, and pretty things for the girls, at the gratuitous distribution, commencing on Thursday morning and Thursday evening, the 31st of December.

Admission to the whole, One Shilling; Children under Ten, and Schools, Half-price.

DELHI: Scenes of the Head-quarters of the REVOLT in INDIA.—GREAT GLOBE, Leicester-square.—In addition to the Dioramas of Russia and India, is now opened, a new and splendid DIORAMA OF DELHI, its Mosques and its Palaces, at 1.50 and 7.50 p.m. Admission to the whole building, 1s.

MR. ALBERT SMITH has the honour to announce that **MONT BLANC** is OPEN FOR THE SEASON.

During the recess the room has been completely renovated and redecorated, and several improvements made, which, it is hoped, will tend to the increased comfort of the audience. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entr'acte. The second part is entirely devoted to Naples and the adjacent points of interest.

These, painted by Mr. William Beverley, comprise a general view of Naples from the Heights of Pausilipo; the Santa Lucia and Hotel de Rome at Naples, looking towards Portici; the House of the Tragic Poet at Pompeii; the Ruins of Paestum; the Blue Grotto at Capri; the Ascent of Vesuvius; and the Eruption of Vesuvius on the 24th of September last, with the lava running down to the Arco dei Cavalli, at which Mr. Albert Smith was present. Mr. Smith was fortunate enough to encounter several old friends on the journey, including the Engineer of the Austrian Lloyd's Company at Sorrento, and Baby Simmons at Pompeii.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

ROYAL COLOSSEUM, Regent's-park.

Open daily from 12 to 5, and from 7 to 11. Admission 1s. In course of preparation, and will shortly be exhibited, a new Series of Views in India, descriptive of the scenes and places in which the recent atrocities have been perpetrated.

LUCKNOW and DELHI.—Great Globe, Leicester-square.—DIORAMA OF LUCKNOW and the SIEGE and CITY OF DELHI, its Streets, Palaces, and Fortifications, at 1, 3, and 7 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Benares, Arra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The Russian Diorama at 3 and 8 o'clock. Illustrative Lectures.—Admission to the whole building, 1s.

Theatrical Announcements.

THEATRE ROYAL, ADELPHI.—Great Attraction.—Grand Adelphi Union Comic Pantomime.—THIS EVENING, Dec. 26, will be re-produced the popular drama of **THE WEEP OF THE WISH-TON-WISH**, with new scenery, dresses, &c., and in which Madame Celeste, Mr. Wright, Mr. Billington, Mr. C. Selby, Mr. P. Bedford, and Miss Arden will appear. After which will be produced the grand new union Christmas comic pantomime, with new scenery, dresses, tricks, transformations, &c., called **HARLEQUIN AND THE LOVES OF CUPID AND PSYCHE**: by Miss Marie Wilton, Miss Mary Keeley, Mrs. Billington (her first appearance), Mr. Paul Bedford, Herr Henderson (the celebrated Clown), Mr. Beekingham (the popular Pantaloon), &c.

THEATRE ROYAL, DRURY LANE.

THIS EVENING (December 26), and every evening during the week, will be produced the grand Christmas pantomime, invented and written by E. L. Blanchard, Esq., entitled **LITTLE JACK HORNER**, or Harlequin A B C, and the Elf in Land of Nursery Rhymes. The whole produced by Mr. Robert Roxby. Two clowns, Harry Boleno and Flexmore; two sprites, the Brothers Elliott; two harlequins, M.M. Milano and H. St. Maine; harlequina, Mlle. Agnes; two pantaloons, Messrs. Nash and W. A. Barnes; dandy lover, M. Denlin; and two columbines, Madame Boleno and Mlle. Christine. Principal dancers, Miss Rosina Wright and Madame Auriol, assisted by upwards of 100 ladies of the ballet.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING (December 26), and every evening during the week, to commence at 7, with the comedy of **SPEED THE PLOUGH**. After which the Haymarket grand comic Christmas pantomime, entitled **THE SLEEPING BEAUTY IN THE WOOD**; or, Harlequin and the Spiteful Fairy. The scenery of the opening story, painted by Mr. William Calcott, and in which Miss Louise Leclercq, from the Princess's Theatre, will make her first appearance in the character of the Sleeping Beauty. Mr. Arthur Leclercq, Mr. Charles Leclercq, both from the Theatre Royal, Dublin, their first appearance here. Mr. Mackay and Miss Fanny Wright will also appear.

ROYAL LYCEUM THEATRE.

THIS EVENING, and every evening during the week, the gorgeous burlesque and pantomime, **LALLA ROOKEE**. First appearance of Mr. Charles Dillon on Monday next.

ROYAL PRINCESS'S THEATRE.

THIS EVENING (Saturday, Dec. 26), and every evening during the week, will be presented **THE CORSICAN BROTHERS**. After which will be produced a new grand comic Christmas pantomime, entitled **HARLEQUIN WHITE CAT**; or, The Princess Blanche Flower and Her Fairy Godmothers. The Princess Blanche (White Cat), Miss Kate Terry; Harlequin, Mr. Cornack; Clown, Mr. Huline; Pantaloon, Mr. Paulo; and Columbine, Miss C. Adams.

ROYAL SURREY THEATRE.

THIS EVENING will be performed the **HONEY-MOON**. After which, the grand comic Christmas Pantomime, entitled, **QUEEN MAB**; or, Harlequin Romeo and Juliet.

STRAND THEATRE.

THIS EVENING, and every evening during the week, **HARLEQUIN NOVELTY AND THE PRINCESS WHO LOST HER HEART**.

Great National Standard Theatre, Shoreditch.—THIS EVENING, and every evening during the week, the Great National Pantomime, called **GEORGY PORGEY, PUDDING AND PIE**; or, Harlequin Daddy Long Legs.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, December 26, 1857.

